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Character and National

Chiapanecas—Authentic Mexican dance.
Bow and Arrow—Advanced solo with Leaps and Turns.
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Dutch Group—Wooden shoe dance for group of couples.
Fado—A flirtatious Portuguese solo number.
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Mexican—Solo or couple dance to the "Jarave Tapatio."
Minuet—Old fashioned court dance for couple.
Norwegian—Wooden shoe dance for couple or couples.
Pirate Dance—Advanced solo, employing pantomime.
Rumba—Exhibition solo Cuban dance.
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Spanish Gypsy—Solo tambourine number with heel stamps.
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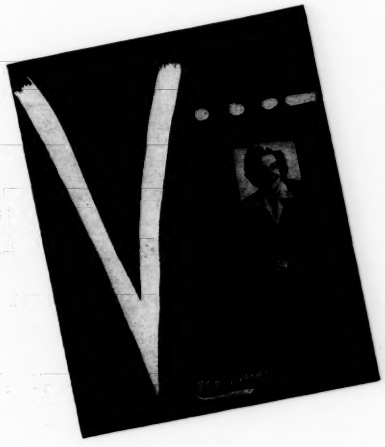

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• PRO and CON . . .

Dear Miss Howard:

Didn't you create excitement in the studio! "Let me see it," was heard here and there and everywhere. As for me, within an hour I had a copy of the June issue on its way to Dixie Wilson in Hollywood (writer). Didn't I love that ending: "And here I am!" Where did you get those pictures? First thing I know I'll be interviewing you. Looking back, I cannot remember your asking me any questions. Dog-gone it, you've even remembered the practicing in the room. When I read about the chair limbering up I said, "Golly, not a thing missed," I even showed it to the woman where I purchased some copies. With much appreciation,

Sincerely,
JOSIE DEMOTT ROBINSON

•

My dear Miss Howard:

We have been subscribers to your magazine since 1933 and have read every issue from cover to cover. May we congratulate you for having been such an assistance and enjoyment to dancers for these many years. From pupils to professionals your magazine has been an invaluable aid to us. Best wishes for your continued success.

Sincerely,
THE FOLEY SISTERS

•

Dear Sir:

What has become of your crusade for the ballet draftee? You started out back in April in high fettle. In May you made delicate little side swipes at the issue and in June, nothing. Not a peep out of you. Not even a boo. Well, boo! Is this or is this not a matter worth some discussion in the press? If THE AMERICAN DANCER does not care to continue to lift its voice against the rising tide of jingoism, to do battle for the luckless male dancer, then show me who will? The most popular sport of the day is sifting out the youngest and strongest for the eventual melee. So, goodbye again to flickering art in America for a few more generations.

Yours, but regretfully,
TH. ANDERSON,
Tottenville, N. Y.

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PROMINENT DANCE STUDIOS

• PRO and CON . . .

EDITOR'S NOTE: Considerations of space have prevented us from giving this subject the publicity it deserves. However, the situation, at a second glance is not quite as desperate as it looked at first. From a survey made of drafted dancers, these are the findings: Out of a general estimate of the total of ball-room and tap dancers, less than one-one hundredth have been drafted, and out of the estimated number of ballet dancers, even less than that. Perhaps the army is not quite as hard-hearted as it appears, and certainly, to our knowledge, every plea for deferment on the part of the ballet dancer has been given special consideration.

•

Dear Miss Howard:

For a long time something has been on my mind and now I can hold my peace no longer. I realize that I shall probably be ridiculed as an old fogy who is still living in the Victorian Age, but I feel that I must at least speak.

Miss Howard, don't you feel that if you conducted a campaign in THE AMERICAN DANCER you could do something about the smoking situation as it exists among our younger dancers today? More and more the younger dancers especially are yielding to this vice and thereby subtracting years from their careers.

Please do not misunderstand me. I am not saying that smoking, as such, is a bad thing, although it is generally recognized as not

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being the best habit in the world for anybody. But it is obvious on the face of it that if all athletes are absolutely forbidden to smoke when in training that a dancer, who ought to

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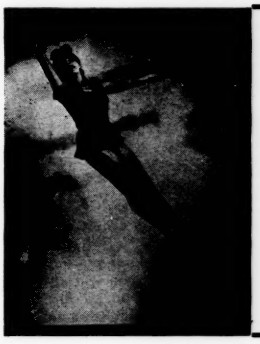

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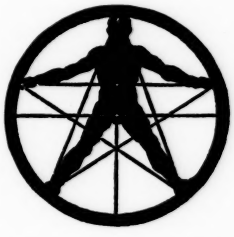

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wish to take this opportunity to thank the teachers who attended the Lucille Stoddart Congress and the Dea and DMA Conventions for the wonderful cooperation given them during their teaching periods at these conventions.

Watch next issue for new list of stylized mail routines.

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be in training at all times, should never touch tobacco.

The spectacle of a young dancer, who must be a wonderful physical specimen if he or she ever hopes to excel at his or her chosen profession, deliberately abusing the only body they will ever have is heart-rending.

Miss Howard, I know whereof I speak. For years I smoked myself, and then, at the urgent advice of a physician, I stopped. Almost immediately a change for the better in my whole physical being became apparent. I slept better, felt better and could dance better.

I feel sure that if the facts were only made known these young dancers, many of whom make great sacrifices for the sake of dancing, would see the folly of their present subservience to nicotine.

Please, at least print this letter where it might be seen and read by a few of these future Danilovas and Nizhinsky's.

Yours very truly,
MRS. E. A. FRANKLIN,
Philadelphia, Pa.

●

Dear Miss Howard:

As Miss Bassoe is away, I am taking the liberty of sending my picture, which she has requested for her article, through you and at the same time, to take advantage of this opportunity to do what I have wanted to do for a long time. I have wanted to write you and tell you how much I appreciate your interest and attention given through your magazine for the past few years. Also, to congratulate you on your splendid work. THE AMERICAN DANCER has found many friends not only in the United States of America but throughout the world and is by far the most loved magazine with anyone who is seriously interested in the dance. My best regards,

Sincerely yours,
NINA VERCHININA,
Vedado, Havana, Cuba

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Dear Miss Howard:

I wanted to write you to tell you that Paul Mathis will be in my studio in Mobile this winter. I feel we are very, very fortunate in having him here.

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NAOMI DAVIS WEBB,
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Dear Sir:

I am a fairly constant reader of the AMERICAN DANCER and have been since 1933. Over this period of years, the gravitational center of interest in the field seems to have swung away from California where it used to be to New York. I realize the west coast can in no way support or lure as many dancers as the east coast, and that most ventures are centered in New York City. However, a plea for activities in this part of the country should be forthcoming. Your magazine is the only one I know of that shows any recognition of a world outside the narrow one which concerns itself with a few major companies; it tries to be fair to smaller groups and nods to struggling companies and groups all over the world. Will you go a step further and have a section in your magazine devoted not only to professional activity, and school activity, but a section for activities on the west coast, which, I assure you, are looking up brightly and shall be in the coming season interesting reading for dance lovers anywhere in the country. I am ready to submit items, photographs and material which I hope you will find suitable and which will find a tiny spot in the AMERICAN DANCER.

Cordially,

PHILIP ARMS,

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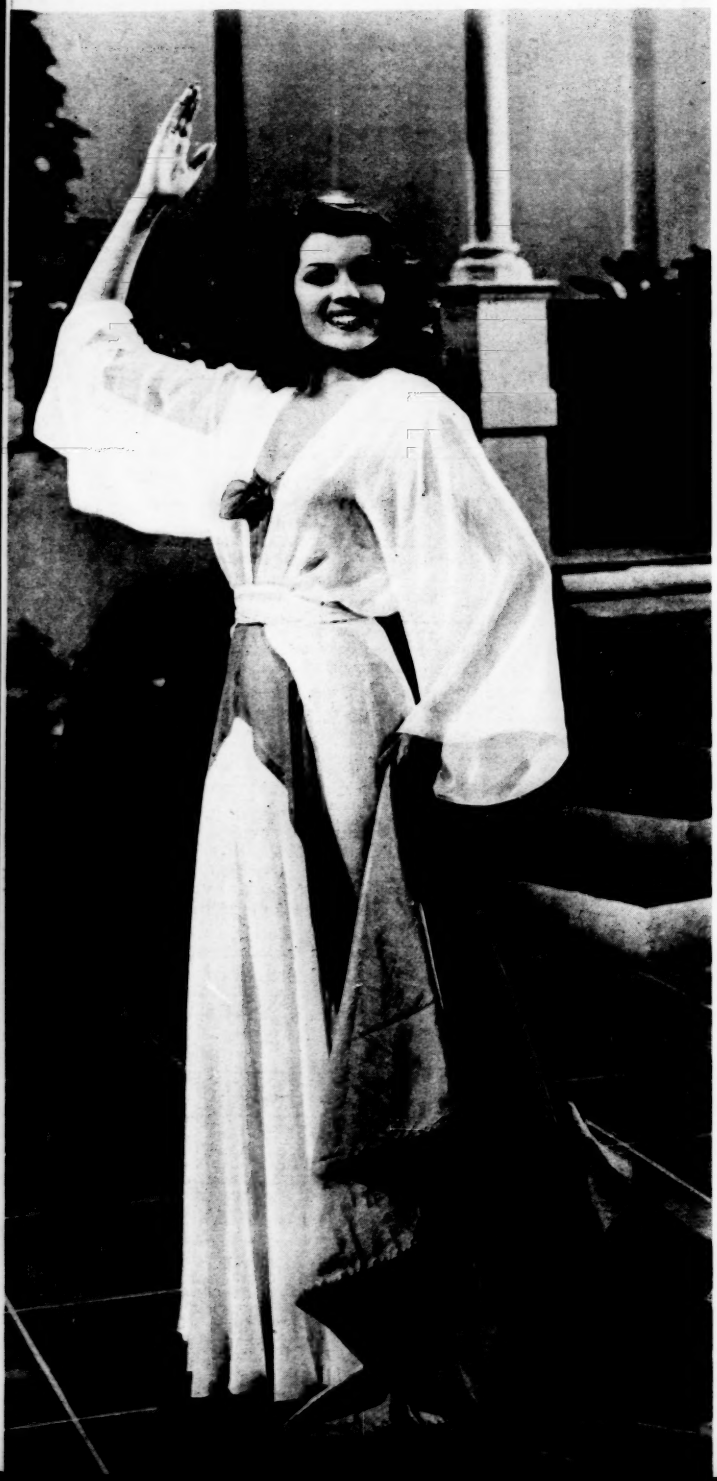

AUGUST

1941

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LEON DANIELIAN

Late of the Ballet Theatre, recently recruited by Col. de Basil, as a leading danseur for the Original Ballet Russe.

Photo: Forbes

To the left —

RITA HAYWORTH

A Cansino by another name, seen as the Temptress in Blood and Sand, follows the traditions of the dancing Cansinos by dancing in a forthcoming picture with Fred Astaire.

Photo: Twentieth-Century-Fox

★

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THE AMERICAN DANCER
250 West 57th St., New York, N.Y.

Flights Beyond the Horizon

with NINA VERCHININA

by HENRIETTA BASSOE

TIME and change and order are evident in the cosmic expanse which twinkles over our heads these warm summer nights. We could watch hour after hour the slow changes in the sky with a feeling of ever being satisfied and intrigued. Nothing is upsetting. All is order and fascinating beauty.

"A satisfying piece of art is a small particle of such universal architecture." Nina Verchinina declares. To her the cosmos is a guide for composition. To her each member of a dance group has a definite relationship one to the other. Just as one star affects others in its orbit. If one dancer moves, every other dancer must move. It is one continual rhythm of cause and effect throughout a performance. The soloist affects the chorus and the chorus must be kept in relative motion to carry out the ultimate idea. Small groups scattered around the stage affect other groups. All must work to give prominence to those dancers conveying the strongest or featured idea. Nothing stops. All are moving in an orderly fashion with a substantial architecture and a logical unfoldment.

In composing dances, Verchinina says the best way is clear if one allows oneself to be a part of a great creation and follow its natural laws. First you have an idea. It is personal—not vast like the cosmos. But it is important. As important as an idea of any artist or of any person in the audience. The idea may be stimulated by music or by a human experience. To complete the idea in a work of art, you must seek the correct architecture. The composition must be organic. It must have cause and effect. And it has to have logical unfoldment.

In creating her own compositions, Nina Verchinina believes in three-dimensional dancing which is voluminous. She explained this very easily by saying: "If you had a room full of water, you can imagine how you would have to move through the space around you. Fighting against the space gives you action. You cut through space—that is dynamics. You have passive dancing when you do not fight. You sway around."

The feeling comes first in a composition, and this gives it the organic drive. But the intelligence rounds it out. The intelligence takes care that the dance is not personal nor sentimental. The intelligence seeks the essence of all emotions—which is what is wanted in a strong composition.

All of this is coordinated in a form. The form has to have structure and relationship. "It cannot be a pile of bricks. It has to be a building."

Nina Verchinina is dissatisfied with ballet technique for her compositions—although she is a member of Col. de Basil's Ballet Russe. "The ballet goes against the laws of nature," she said. "For me the ballet and the circus are not so far apart."

Nina Verchinina has sought valiantly for technical freedom. She felt long ago, when she was a younger member of the Ballet Russe, that she could not be happy until she learned to free her body and to give it the plastic qualities needed to convey more artistic truth. That is: the truth as she sees it and as many moderns see it. And so she left the ballet company a few times to study Laban technique. Now she is so well schooled in the classical and modern dance that she seeks to merge the best of the two techniques. This, of course, is difficult to accomplish at the present point of dance progress.

VERCHININA *in Les Presages*
Photo: Gordon Anthony
Courtesy of Kamin Bookshop

Nina Verchinina had an opportunity to train ballet dancers in a modern dance composition, when Col. de Basil allowed her to produce *Quest*. It was an experiment for all. Especially for Nina Verchinina. And as an experiment it was very gratifying.

Quest was a composition based on the idea of *search*. It was abstract but we can easily understand that it had a very personal beginning with Nina Verchinina since she is so concerned with searching for the technique of the future. Although the idea of search is abstract, it must be expressed in a material way. Our bodies are not abstract. They are the art material which we understand most easily. It had no story. But the movements of the dance conveyed the idea in a universal language which is native to us from birth—that of movement.

Her dreams now lie with children. Children can be molded with a combination of two great techniques.

Nina Verchinina worries about children who are disciplined with *barre* work at the tender ages of five and six. Aside from the distorted physical development which may result from too early work at the *barre* she feels that "if they are too serious when so young, they are like old ladies when they are sixteen."

"We are seeking movement," she contends. Even by standing we can have movement. Runs and leaps and turns should have power and control. This is native to a child but the free strength for it can be so easily destroyed.

As Nina Verchinina expresses it, "what the ballet has *not* got is the rhythm of muscles. Ballet movements are static."

"The primitive sincerity of our heritage (which is what moderns work from), combined with the skill of the court ballet can become something," Nina Verchinina believes with finality.

The Great CHARLIE *in the Great Dictator*
A Val Arms Invention
Courtesy of the Greek National Herald

A TALE TOLD

Being the riper post-seasonal memories of 1940-1941 as recollected

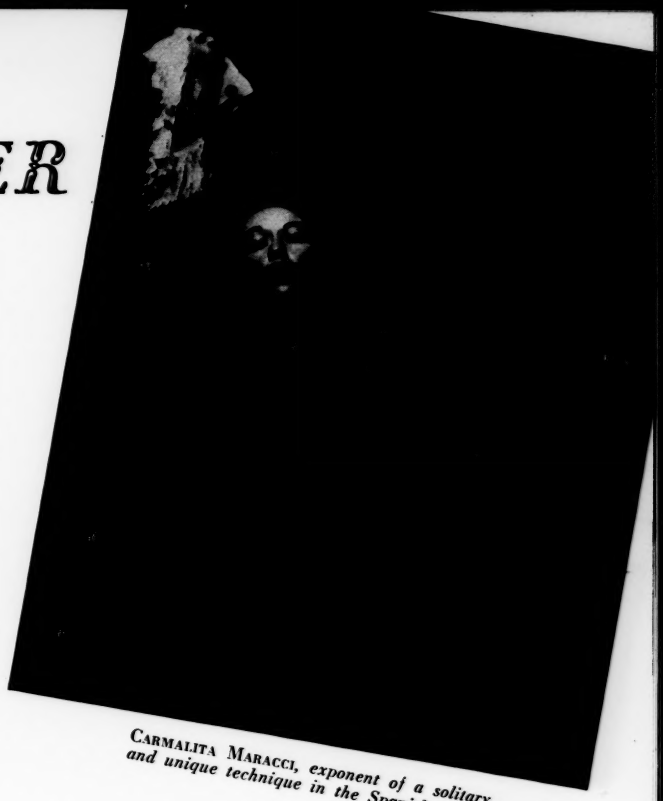
MOVE OVER, John Martin, we beg of you. We aim to steal just a little of your thunder and to follow the wholesome example set by you in those informal awards to dancers after the sound and fury of the season has died down. A lot of honorary mention is being given and taken in the calm between June and September, so let us fall right sociably into line and do a little honorary mentioning on our own. And why not? This seems to be everybody's inter-seasonal sport, so we are far from being above joining in it. . . . The midsummer heat has set in and the denizens of all the dance world as we know it have fled to their isles in the mid-Atlantic, or their bunks in the Berkshires, or wherever it is their wont to flee, leaving us in the withering heat with nothing but our memories to cool us off. . . . We do not concern ourselves here with new records in long distance *jouettes*, or *jetes* one inch higher than the highest ever jumped before. Right here and now we want it clearly understood that we disclaim membership in the hair-splitting school of dance partisanship which measures a season's failure or success by the presence or absence of its favorite ballerina or ballerin, and by the total number of *pirouettes, entre chat sixes* and *tours de force* put on view. We concern ourselves only with the charming and colorful memories of the past year, irrespective of their importance or non-importance in the eyes of the dance pundits.

To go ahead, we bat our eyes once or twice and several images spring to life . . . the beloved CHARLIE CHAPLIN as the *Great Dictator* in the film of the same name, mincing and capering about with the symbolical balloon-globe snuggled in his arm. Serious or not, dance or no, art or not art, we care not. Charlie gets our vote. Charlie's masterful satire on the incredible (and never danced before) character of Adolf Hitler makes us tingle quite as much as a dozen *entre chat huits* viewed spang in the center of a forest glade and framed by sixteen white tutus . . . MARTHA GRAHAM, perhaps the greatest artist in the dance world today, seen twelve years ago in *Sacre du Printemps* and this year in *Letter to the World.* Such is this amazing woman's projection that *Sacre* is not less vivid a memory than the latter seen only a few months ago. Beyond impertinent praise is Graham as the Emily Dickinson of *Letter to the World.* . . . That old thrill at the sight of LEONIDE MASSINE in the farruca in *Three-Cornered Hat.* Not that it matters whether he is the *Miller,* the *Barkeep,* the remarkable *Peruvian* or that ladies delight, the *Hussar.* When the captain is on deck, the rest of the crew just hasn't got a chance. A loud hurrah, also, for the choreographer who ranges from the ballet of action to the ballet of ideas, to the abstract, to the ballet of pure theatre, and back, with the assurance of the master. *Vienna,* 1814 and the *New Yorker,* although fluffy to the point of being theatrical pastiche, pleased us. We regret not being able to fall into line with the critics, but for us a steady diet of masterpieces would give us acute visual indigestion. In the theatre there is room for an occasional souffle as well as meatier stuff such as *Choreartium.* . . .

Attila the Hun could not have caused greater ravages in the cities he invaded than did CARMEN AMAYA upon her invasion of our city. This one-woman scourge, albeit a benevolent scourge, started the drooling at the mouth of scores of press-agents, jerked up the quantities consumed of paper and printers ink into phenomenal figures, brought about a stampede of sensation-lovers, caused the eruption of a host of noisome imitators. While it becomes tiresome to use banal superlative in speaking of Amaya, yet only a superlative is suitable to describe her. As an expression of her folk, this gypsy girl has no peer. But, her scope is limited. She must bow to the superior artistry and wider scope of the really incomparable CARMALITA MARACCI. La Maracci is the greatest thing in the Spanish dance since the death of Argentina, and, in a creative sense, greater than any in this generation. Her ugly face is a mask (like Graham's) but it transcends surface beauty. Her body invokes unbelievable drama and comedy. To see her with her props, a cape, a piano stool, a wooden coat-tree, is to

IN MIDSUMMER

by HELEN DZHERMOLINSKA



CARMALITA MARACCI, *exponent of a solitary and unique technique in the Spanish dance.*
Photo: John Alfred Pixer Hollywood

see a revelation in dance vocabulary beyond our poor powers to depict. . . . Many grateful thanks for the flesh and blood characters which people the ANTONY TUDOR ballets. A minimum of wan-faced wilis, swans and dolls which come to life after midnight. A maximum of believable and always diverting human figures. The egocentric ballerina; the cavorting coryphees, the venal and shop-worn Goddesses and their dipsomaniac Paris, those tragic and earthy men and women of *Dark Elegies;* the lustful Marquesa, and certainly not least, the star-crossed lovers and their protagonists of *Jardin Aux Lilas* . . . DANILOVA —Legs Danilova. This is not intended to be injurious or insulting but merely an impression one is apt to get from the everlasting talk, talk, talk of the devoted admirers of Danilova about her legs in this, and her legs in that. As though this queenly and truly fine dancer danced with nothing but her legs. Their tiresome babble to the contrary, it is the head and the heart of Danilova which makes her the outstanding ballerina of these times, not her legs, excellent though they undoubtedly are. Danilova would be very much Danilova seen in enveloping skirts, trousers, or a train. . . .

TATIANA RIABOUCHINSKA *as the girl under-graduate in Graduation Ball*
Photo: Seymour

Not only this year but not in a decade have we set eyes on a performer with the charm and ingratiating showmanship of ANTON DOLIN. Neither must we overlook that this uniquely generous man has always, whenever he was able, and wherever he has worked and created, been the means of fostering and encouraging young and promising artists . . . NORA KAYE as the apoplectic Russian ballerina of *Gala Performance.* It was dangerous work keeping our sides from splitting at the sight of this proficient comedienne preening and heaving and fixing her homicidal glare upon her colleague-ballerinas. Miss Kaye continues to tower above the crowd with more to recommend her than mere technical precision and strength. . . . Signal honors to young LEON DANIELIAN who has brought giant strength and masculinity into a field which suffers a good deal from lack of it. His pulse-quickening *Harlequin* and those maddeningly brief appearances in *Swan Lake* and *Capriciosso* were close to the most memorable moments of the year. Danielian also has the distinction of playing the most perplexing part of the year in the ballet caste-system. We are thoroughly in accord with, but somewhat exhausted by the abundance of morning-after reviews which tearfully inquire: "Why isn't more seen of this brilliant dancer? Why are his appearances so brief and fitful?" Well? We're asking, too. . . .

This winter, which saw the longest Russian season in years, also saw a lot of TATIANA RIABOUCHINSKA. We don't know who is responsible for the multiple appearances of this exquisite and hard-working ballerina, who appeared some nights in as many as three ballets, but to him or them we are grateful. Two previous seasons with no Riabouchinska is our idea of a rotten break. This season afforded her such memorable settings for her maturing talents as *Cinderella, Paganini,* and *Graduation Ball.* Nor

(*Continued on page* 20)

Via the G

Photo: Carreras

LA MERI *and group in a scene from the Hindu ballet Krishna Gopala*

Scene: Hotel Astor. Time: August 5, 1941. A hot night and the tide of marching people in evening dress so thick that your inert correspondent, Veritas, had no more to do than stand still and be swept into the lobby of the Hotel Astor. At 9:15, Ruth Eleanor Howard, chairman and commentator, gowned in swirling chiffon, opened a programme of some length and considerable interest. To do those many generous and talented artists full justice would require much more space than we command. Briefly, in our humble opinion, and without having consulted other spectators, the highlights were: Grace Thomas (of Radio City Music Hall), blithe and lithe in a Portuguese *Fado*. . . . Valya Valentinoff in six of his very personal impressions of the *Conga* (this lad has nothing to learn; he knows all the tricks) impressions which a delighted audience found a matter for no end of hilarity. . . . Rosa Rolland, of the Metropolitan Opera ballet, in the fourth variation from *Aurora's Wedding*, commanding and exquisite, but disappointingly brief. . . . The most engaging of troupes, the dancers from the St. Denis-La Meri School of Natya in a *hula*, a *Cordovese* dance, and the most exhilirating exhibit of the evening, a classical Hindu dance to boogie-woogie music. La Meri herself, to our extreme vexation, did not dance, but her salty commentary on her programme was far above the usual run of comment. . . . Joseph Levinoff in a cape dance. . . . Johnny Mattison's engaging imitation of Fred Astaire. . . . That ever youthful phenomenon, Josie DeMott Robinson, over eighty and not a whit the worse for it, costumed in blue tights, and acrobatizing. . . . Lou Wills, Jr., looking like his daddy, tapping it out crisply. Not all the show was monopolized by the stage. Out in the lobby, one look at Sally Kamin's parrot green and red grown blinded us momentarily. In the front row sat Karen Conrad, in a severely simple blue suit, chatting animatedly to Alexis Dolinoff and friends. And the startling gown worn by the startling Nadja! Worth traveling to see. And the stunning fabric displays in the lobby which reminded us, sadly enough, of our never dormant kleptomania. A very good night. . . .

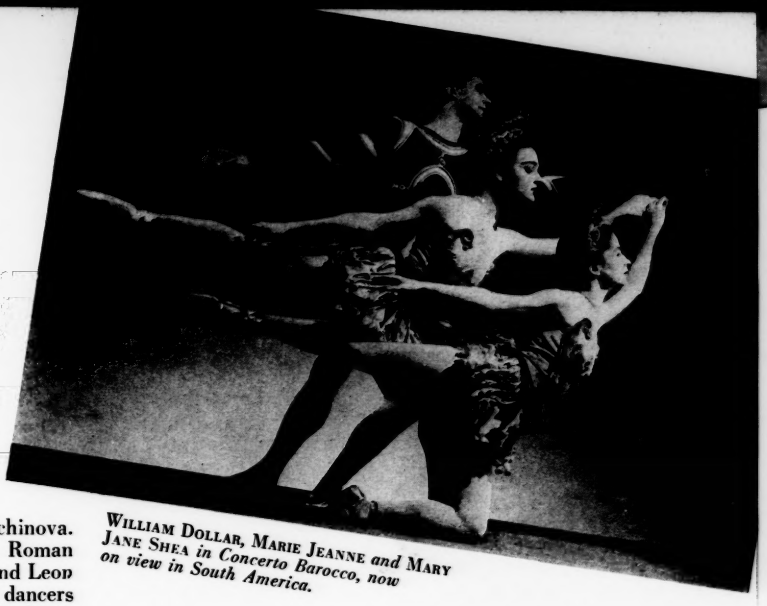
The ballet season of 1941-42 stirs itself, early and earnestly. The Original Ballet Russe, under the guiding and experienced hand of Col. W. de Basil, since 1932 its metor, is now managed by Fortune Gallo, director of the San Carlo Opera Company and newly appointed general director of the Chicago Opera Company. (Can one suppose from putting two and two together that the Chicago Opera this season will be the happier for the presence of the Original Ballet Russe?) Despite some change in personnel, the best traditions of the company shall be maintained by Col. de Basil, who let no one forget, was the man to stand ballet on its feet again after it had been somewhat knocked over by the death of Diaghilev. The Original Ballet Russe opens its season on August 23 at the Watergate, in Washington, D. C., under the patronage of a committee headed by Mrs. Franklin D. Roosevelt; going from there for a Canadian tour under the patronage of the Governor General of Canada, the Duke of Athlone. Its galaxy of stars is interesting in the extreme. On the feminine side:

The FOLEY SISTERS *in their hit number: Black and White*

Photo: Bruno of Hollywood

Grape Vine

by **VERITAS**



WILLIAM DOLLAR, MARIE JEANNE *and* MARY JANE SHEA *in Concerto Barocco, now on view in South America.*

Tatiana Riabouchinska, Nana Gollner, Vera Nemtchinova. On the masculine: David Lichine, Paul Petroff, Roman Jasinsky and Leon Danielian. Both Nana Gollner and Leon Danielian are alumnae of the Ballet Theatre. Other dancers of solo rank are: Genevieve Moulin, Tatiana Leskova, Tatiana Stepanova, Nina Verchinina, Olga Morosova, Tamera Grigorieva, Marina Svetlova, Anna Volkova and Lubov Tchernichova, among the women, and among the men: Yura Lazovsky, Michael Panaieff, Marian Ladre and H. Algeranoff, all of which names have a familiar and welcome ring. The corps-de-ballet numbers fifty. This company claims three of the finest names of any company in the world: Bronislava Nijinska, ballet-mistress, David Lichine, permanent choreographer, and Serge Grigorieff, regisseur-general, a post he has occupied for the last thirty-two years. The company's repertoire is inexhaustible and amazing: 125 ballets which represent the work over many years of Michel Fokine, Leonide Massine, Bronislava Nijinska, David Lichine, George Balanchine, Serge Lifar, Vaslav Nijinsky, Nina Verchinina, Igor Schwezoff, and others. The gala opening performance in Washington will feature *Ies Sylphides, Les Presages* and *Le Bleu Danube,* besides which nine others will be shown that week: *Lac des Cygnes, Scheherazade, Graduation Ball, Cimarosiana, Coppelia, Paganini, Aurora's Wedding, The Eternal Struggle* and *Divertissements.* The first seven performances in Washington, D. C., are under the batonship of Alexander Smallens. New York, last season, afforded this company a virtually fixed base. It had a record run of nearly fourteen weeks and in view of all the foregoing the chances are good for a lengthy run this season. The sooner New York and the Original Ballet Russe can get together, the better.

South of the border, very far south of the border, the American Ballet Caravan, under the direction of Lincoln Kirstein, continues its mission of benevolent propoganda, the dissemination of ideas and ideals in first-rate ballet which has long been synonymous with the Kirstein company. Toward this mission the South American eye is tenderly inclined, if one is to believe black and white. Clippings from some ten or twelve Argentine and Brazil papers have reached this desk and they tell a tale of triumphs in a row. *La Prensa, Razon,* and *La Nacion,* all of Buenos Aires alone, carry large spreads covering the company's debut and subsequent programmes. Without exception, the South American is firmly inclined towards the more classic forms and shows warm response to *Concerto Barocco, Serenade* and *Apollon Musagettes,* but is by no means cold to *Juke Box* (also known as *Tertulia de Swing*), *Filling Station* (*Puesta de Gasolina*), *Divertissements* and *Alma Errante,* which, up to the last date on the clippings, were the only ballets presented. To say that they are warm towards some and not cold to others is, perhaps, a low in understatement. The press and public have really gone all out for the North Americans, and in the style of the ballet partisanship, so familiar and dear (or abhorent, depending on how you feel) to us at home, have ranged themselves on this side and on that side. Lew Christensen, Bill Dollar, Marie-Jeanne, Lorna London, Marjorie Moore, Olga Suarez and Gisella Caccialanza already have their followings. The idea occurs to us that it would be most interesting to hear the dancer's own story of this tour. Of this, more next month. . . .

At this point the Monte Carlo Ballet Russe, and its cohorts, and the Warner Brothers are in the thick of filming three ballets from the repertoire. Sometimes we are dubious about the thought of seeing Alexandra Danilova on

(*Continued on page* 24)

The DE VEGAS, JOSE *and* LOLITA, *who have recently concluded a most successful tour of the Western States*

Photo: Bruno of Hollywood

VICTORY THE KE
DMA CONV

by RUTH ELEANOR

OF PRIME importance at Convention time is always the news of the election of officers and this year not only failed to be an exception but proved to offer more surprises than for many years past. Although the feeling was strong that the constitution should be changed to permit President Leroy H. Thayer to be drafted for that office a fourth time, Mr. Thayer declined and was consequently "drafted" for the office of Secretary-Treasurer to succeed Walter U. Soby, who retired after nearly twenty years of loyal service in that capacity.

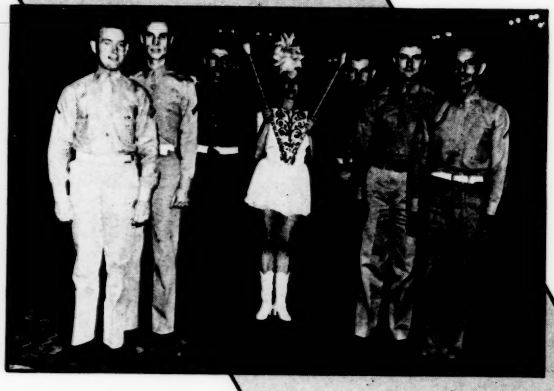
Mrs. Anna Greene, of Hyde Park, Mass., who is the second woman in the history of the Dancing Masters of America to attain the Presidency, served as First Vice President last year and prior to that had been President of the Dancing Teachers Club of Boston. Nominated to the office along with Mrs. Greene was Jack Frost, of Detroit, Michigan. Mrs. Greene won by a margin of 14 votes.

The election keeps the DMA headquarters in the same part of the country as for the past several years, merely reversing the order of things, for whereas the secretary's office has long been in New England, it will now be in Washington, D. C., from whence the presidency moves to New England!

Early in the week President Thayer appointed a Reorganization Committee to deal with the problems of affiliation. Thomas E. Parson was chairman of the committee and its other members were: Mrs. Anna Greene, Joshua Cockey, Jack Frost, Walter U. Soby, Grace A. Thomas, Julia Harper, Mary O'Moore, A. J. Weber and Hazel Nuss.

Recommendations of the committee which were accepted by the Grand Body include a provision for territorial jurisdiction among the clubs in that it was decided that hereafter all applicants "must join the nearest club, the distance to be determined in miles. If the number of miles between clubs is approximately the same, the applicant shall have the choice of clubs subject to approval by the national president and secretary." Another ruling states that in the future membership in the DMA will be through local clubs only, *i.e.*, no more direct members will be accepted, although the status of present direct members will not be affected. Applicants far removed from any local will henceforth be required to submit to an examination at the next national convention or make a trip to the nearest local or take an examination given by two or more members appointed by the President and Secretary of the DMA. It was also decreed that each club shall have a uniform code of ethics, examination and application blank.

One of the most important motions passed by the Grand Body is that henceforth no affiliated club shall hold a normal school or convention program other than their regular



DMA OFFI

Elected for 19

PRESIDENT - - - - M
Hyde Park, Ma
1ST VICE PRESIDENT - -
New Orleans, L
2ND VICE PRESIDENT - J
Baltimore, Mc
3RD VICE PRESIDENT - -
Cleveland, Ohi
4TH VICE PRESIDENT - -
New York, N.
SECRETARY-TREASURER -
Washington, D.
(by unanimous acclaim)
5-YEAR DIRECTOR - - JULI
Richmond, Va

KEYNOTE FOR VENTION

OR HOWARD

meetings, from May 1 through September 1, if it conflicts with the DMA convention or normal school. The question of whether or not there is a conflict is to be settled by the board of directors of the national association. Since the convention is to be held in New York City next year and probably for the next few years, this is significant, as it means the Dance Educators of America, so long as they remain affiliated with the DMA would be prohibited from having a summer convention. It is interesting to note, however, that it was the DEAs who proposed this measure.

The faculty for the week, which included:

FICERS
1941-42

MRS. ANNA GREENE
Mass.
- - - HAZEL NUSS
s, La.
JOSHUA T. COCKEY
Md.
- - LARUE C. HOPE
Ohio
- - JACK DAYTON
N. Y.
- LEROY H. THAYER
D. C.
)
ULIA MILDRED HARPER
Va.

Mme. Sonia Serova, Anton Dolin, Anatole Vilzak, Dolores Magwood, Jack Dayton, Alberto Galo, Benjamin B. Lovett, Mrs. Edna Passapae, A. J. Weber, Rodolfo D'Avalos, Johnnie Mattison and Oscar Duryea, was outstanding and much praised by those who took the work.

On the social side there was also much activity. The opening night was the usual President's Ball with the popular Grand March and Paul Jones as a mixer and then dancing for all. Alberto Galo brought in several of his teams to entertain during the evening. Tuesday night was AMERICAN DANCER NIGHT, which is reported elsewhere, and Friday night marked the close of convention week with a ball instead of the usual banquet. A highlight of the evening was the presentation of the *"V" Step*, a patriotic dance novelty arranged and presented by Mme. Sonia Serova to music and lyrics written by Max Hoffman, formerly with the Ziegfeld Follies. The sheet music for this dance was published by Dazian's and all proceeds from its sales will be donated to Bundles for Britain. Eighteen girls, all teachers attending the convention, participated in the number, led by Dolores Magwood, who taught baton swinging throughout the week and was assisted by eighteen enlisted men from the Brooklyn Navy Yard in uniform. The high spot of the number was the semaphore of VICTORY.

Two other Victory dances were presented during the week, one by Mrs. Edna Passapae and the other arranged by a committee headed by Jack Dayton and dedicated to and adopted by the "V for Victory" clubs sponsored by the British-American Ambulance Corps, developed to the official song, "Let's Keep a 'V' in Every Heart," written by Al Lewis, Larry Stock and Vincent Rose. This number will be described in detail and presented with illustrations in the next issue of THE AMERICAN DANCER.

The attendance was smaller than at some past conventions but the general tenor of the attitude toward next season was most optimistic. If this, the largest group to have met in New York this year, is any criterion, we may expect a banner season for dancing when the schools open in September.

A Typical D

The AMERICAN DANCER follows Mary Turk, of Louisiana, an average teacher, through an average day at the convention.

Checking in at the Astor first thing. Whether or not one intends to sleep very much when in New York, one simply must have a place to hang one's clothes and powder one's nose.

Our typical teacher proves her representativeness by wearing one of those five in one combination skirt, practice shorts, and street dress affairs so very much in evidence around the convention. Of course, to get the benefits, one must make the changes somewhere, and the main lobby of the grand ballroom is as good as anywhere else.

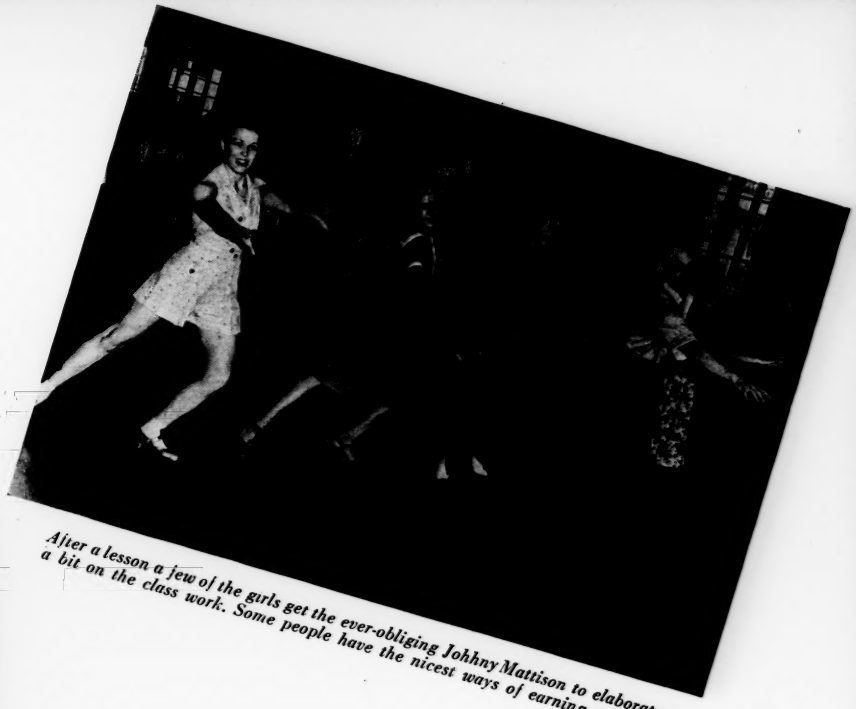
Retying a tap shoe between lessons. Typical act in typical day of typical teacher. From the smile on MARY'S *face, maybe there was something to all this talk that the convention was a blooming, jolly bit of alright, don't you know.*

And then, of course, the main thing on the week's schedule is dancing in large lots. Here MISS TURK *is initiated into the intricate rites of registration by an earlier arrival.*

Day

all photographs by

Jorge



After a lesson a few of the girls get the ever-obliging Johnny Mattison to elaborate a bit on the class work. Some people have the nicest ways of earning a living.

Window shopping on Madison Avenue. Even a Louisiana girl has to have a fur coat. You-all ought to know that without being told. Why even the fuzzy little old bunny rabbits might smack dab on the hot old equator do. And besides, Louisiana isn't even very warm in the winter time.

Some people just never stop thinking about their work. If they happen to be a dancing teacher, and if most dancing in New York is done in night clubs, and if that means, they have to run around to a few to check on the situation when they had rather be sleeping, that's just their hard luck, isn't it?

You realize that reading the home town paper isn't to find out whether there is any mention of a certain trip to New York. But it is homey-like to find out what the folks are doing.

STUDENT AND STUDIO

Correction: In the July Student and Studio, under Boston section, we stated that Lillafrances Viles and colleagues had presented a joint Dance Display for the benefit of the British War Relief Society at Jordan Hall on June 24. We erred. The lady in question was Miss Viles' aunt, the esteemed Mrs. Lilla Viles Wyman of Boston. Many apologies are herewith tendered.

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Also in the July Student and Studio, under the New York section, we stated that Vecheslav Swoboda was the author of *Russian Somersault*. We hereby retract this statement with apologies and wish to go on record as saying the celebrated author of *Russian Somersault* is Igor Schwezoff, dancer and choreographer attached to the Original Ballet Russe.

• NEW YORK, N. Y.—This has been far from a barren summer in town, contrary to the expectations of this department at the beginning of July. Most recitalists had packed up and left, leaving us feeling abandoned, when into the breach stepped the valiant Mme. La Meri, of the School of Natya, who with her charming and talented group has given fortnightly recitals which rank among the finest in concert. The first two of these reitals were Spanish in character, and La Meri, in a *farucca* in the second one, stands out above everything seen in both. The third was Latin-American and afforded La Meri ample room for her expansive wit and powers of mime. The fourth was the culmination of a genuinely first-rate summer season. On this night La Meri and her remarkable group gave a series of divertissements followed by a Hindu ballet punctuated by humourous situations, not usually expected in the Hindu classic dance. It was called *Gauba's Journey to Paradise*, and was danced to the very hilt by the group and masterfully illustrated by word of mouth in a preface by La Meri, who, in her role as the *Celestial Elephant*, caused considerable excitement among the audience. In addition, the clever divertissements which preceded the ballet depicted the many aspects of *Parvati* from the most terrifying one of *Kali, Goddess of Destruction*, to the soothing aspect of *Indra*, portrayed in the order named, by Deirdre and Marian Lawrence. The series comes to an end on Tuesday, August 26, and will probably attract an audience which has become increasingly larger with each successive performance.

●

The School of the American Ballet last year had a competitive examination for scholarships and awarded six to a number of very young children. This competition lasted two days. This year it will be repeated along the same lines, on October 4 and 5, only this time beginners will be judged by their work in class over a period of a month, from September 2 to October 2. Any winners from this group will have their month's tuition fee refunded and of course, receive free tuition for the rest of the school year. This contest is open only to those who have never studied with the school before. Intermediate and advanced dancers must register their intention to compete before September 15.

Boris Novikoff, who is reorganizing his Russian-American Ballet this fall, has ambitious plans for the season. The new ballets in rehearsal at his Metropolitan Opera House Studio are to music by Beethoven, Tschaikowsky, Schubert, Leoncavallo and Humperdinck. Last season's successes numbered among them such works as *Petrouchka, Coq D'Or, Carnaval* and *Les Sylphides*.

●

Vincenzo Celli, to whom so many members of the Monte Carlo Ballet Russe gravitate when they are in town, has enlarged his studio to accommodate the overflow. His young pupil from Detroit, Armand Picon, has joined Massine's company after only one year of training and has been on tour with them all season.

• BOSTON, Mass.—The Dancing Teachers' Club of Boston has again gathered together many leading exponents of the dance in its various phases, to present a wealth of new material, at its annual convention, to be held September 9-12 at the Hotel Bradford, Boston. Included in the faculty are Anton Dolin, Walter Camryn, Charles Weidman, Johnny Mattison, Ethlynd-Naomi, Judith and Jacques, De Revuelta, Hazel Boone, Harriet James, Jean Paige, Myron Ryder, Katharine O'Gorman, Christine MacAnanny, Mary E. Delaney, Benjamin Lovett, and Dolores Magwood. All types of dancing will be given in this interesting program and the banquet and subsequent entertainment will be given gratis to all those taking complete courses.

(*Continued on page* 23)

☆ HONOR ROLL ☆

This month's honor roll includes the following: 1. *A ballet in white by the pupils of* MILDRED REAMEY, *Little Rock, Ark.*; 2. *The* RICE *sisters,* DOLORES *and* DAWN, *pupils of* LILLAFRANCES VILES, *of Hyde Park, Mass.*; 3. *Pupil of* DOROTHY KAISER *of Glendale, L. I.*; 4. MISS HAZEL NUSS, *president of Louisiana club No. 6 of the D.M.A., makes a sale to two of the performers,* JOYCE & IGNAZIO FALATI *at the benefit festival held at Jerusalem Temple for the British War Relief Fund*; 5. *Pupils of* NELLIE COOK *of Brooklyn, N. Y., in an exhibition at the Academy of Music*; 6. BORIS NOVIKOFF *and leading dancer of the Novikoff ballet take a bow after a performance*; 7. SUSANNE CALHOUN, *pupil of the Mabel Bonner School in Corsicana, Texas.*

Announcement

Anna May Suhay, an acrobatic dancer who appeared AMERICAN DANCER NIGHT for the DMA, was erroneously introduced as coming from the Albertina Rasch Studios. We regret that this confusion occurred.

American Dancer Night

. . . Program . . .

GENE KELLY
(*personal appearance*)
RAY ARNETT
(*from the Roxy Theatre*)
GRACE THOMAS
(*courtesy Radio City Music Hall*)
VALIA VALETINOFF
RUTH VOLLMER
LA MERI GROUP
MAVIS ABDALLAH
JOE LEVINOFF
DUVALL BALLET GROUP
PLATOVA BALLET GROUP
ROSA ROLLAND
(*Metropolitan Opera Ballet*)
IRENE STARK
JAN AND JANICE
LOU WILLS JR.
ANNA MAY SUHAY
JACK DAYTON
CHERIE AND TOMASITA
JOHNNY MATTISON
ETHYLIND MATTISON
VINNIE VINCENT
SUSHILA
MARGO MAYO AMERICAN SQUARE DANCE GROUP
CLARE RACIOPPI
JEANNE PARILLO
ROSALIND GORDON
TONY CHURCHILL
DORIS NIELSON
ROSALIE NAPACK
JERRY MILAN
JOSIE DE MOTT ROBINSON
BERTIE TUCK
TONY AND ROSALIE

Note: Pictures of the artists who appeared on this program will appear in the September issue of THE AMERICAN DANCER.

★

OFFICERS AND DIRECTORS OF THE DANCE EDUCATORS
Seated at the table from left to right: JACK KING, GENEVIEVE HAGEMAN, EVELYN JANTZER, ADOLPH BLOME, *President* MARY O'MOORE, *Secretary* THOMAS PARSON, MARGARET BURTON INSLEE, RENEE P. HILL, PHYLLIS EASTWOOD, VIRGINIA WHEELER, EVELYN BOARDMAN.

Photo: Michael Kidd

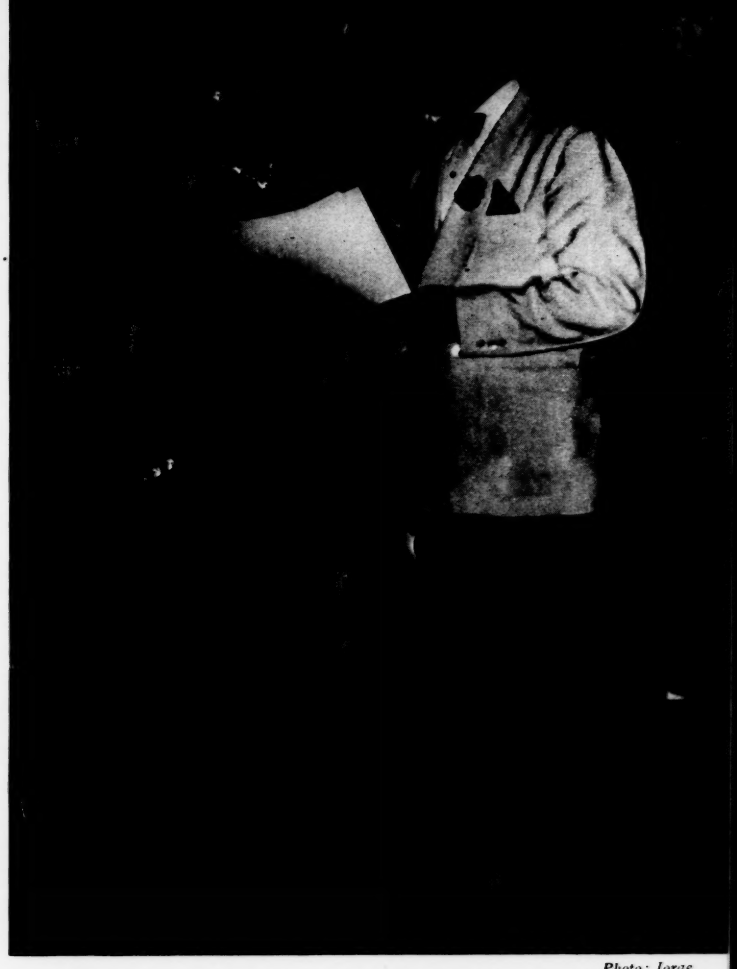

Photo: Jorge

NEW PRESIDENT AND SECRETARY CONFER

MRS. ANNA GREENE *of Hyde Park, Mass., newly elected President of the Dancing Masters of America, Inc., and* LEROY H. THAYER, *newly elected secretary, snapped at the convention.*

★

The Sixth Annual Convention of the Dance Educators of America, held in the air-conditioned Florentine Room of the Park Central in New York July 27 to August 1, featured no less than twenty-nine instructors who gave material to over one hundred teachers and students from all over the country.

Interest was heightened by the great variety in the subjects presented. In addition to the regulation courses in all the different standard forms of dancing, the convention faculty included authorities who lectured on business administration, public relations, dance terminology, eurythmics, and the history of the ballet. One of the most popular features was the courses in the current rage, baton twirling, which seems well on the way toward sweeping the country.

Record Roster

By Willard Hall

Wherein he passes on his findings concerning the best of the current releases of every major company . . . Decca, Columbia, Bluebird, OK, Victor, etc.

HORACE HEIDT

☆ ☆ ☆ ☆ ☆ ☆

Horace Heidt, leader of those Musical Knights, would be a football coach today were it not for one little thing, a broken back that took seventeen operations to paste together.

Ex baseball, swimming, boxing, track, and football star at Culver Military Academy and the University of California; and ex amateur light-heavyweight champion of the Middle West, Heidt's athletic ambitions were smeared at the line of scrimmage by the near-fatal accident suffered in a football game.

To help pay tuition and doctor's bills Horace organized his first band, the Californians. Popular on the campus, they became more and more so after graduation, with local stuff in San Francisco, touring with Fanchon and Marco, the Palace Theater in New York, and then four years on the Fox, Paramount, and Loew's Circuits the highlights on the way up.

The California Music Mangler didn't really hit the big time, however, until he passed from behind his own goal line with a switch from a stage to a radio aggregation and changed the band's name from Californians to Brigadiers. Then came, quick like the proverbial bunny, 74 weeks at the Drake in Chicago and finally that record breaking engagement at the Biltmore in Old Gotham.

Recently, with another name change, Horace Heidt and his Musical Knights were, that's right, you guessed it, the boys with the pot after pot after "Pot o' Gold" over 132 stations every week.
And we're not the only ones who've always said that if you can't have a football a pot is better than nothing.

*** This asterisk means that BOTH sides of the record are good for dancing and are listed below.**

Speed in Measures per Minute	Record and Title	Orchestra
27	*OK 6294, Be Honest With Me	Al Donahue
27	Col 36244, You and I	Kay Kyser
28	*Decca 3819, Wabash Blues	Roy Smeck
29	*OK 6283, I Must Have Been Blind	Griff Williams
31½	*Decca 3819, Drifting and Dreaming	Roy Smeck
33	*OK 6294, Why Don't We Do This More Often?	Al Donahue
33	*OK 6256, Was I the Foolish One?	Frankie Masters
36	*Col 36192, You Betcha My Life	Orrin Tucker & Bonnie Baker
38	*OK 6248, Mama's Gone, Good-bye	Griff Williams
38	*Decca 3816, Daddy	Johnny Messner
42	Col 36175, Mary, Mary Quite Contrary	Orrin Tucker & Bonnie Baker
44	Victor 27241, Will You Still Be Mine?	Tommy Dorsey
44	*Decca 3823, Blue Skies	Johnny Long
46	*Decca 3768, Linger Awhile	Russ Morgan
46	*Decca 3816, Mobile Flag Stop	Johnny Messner
46	*Decca 8549, Tack Annie	The Variety Boys
48	*Col 36228, Any Bonds Today?	Kay Kyser
50	OK 6249, Say Mister Have You Met Rosie's Sister?	Herbie Holmes
52	*OK 6283, Beautiful Faces	Griff Williams
54	Decca 3751, Time Changes Everything	Woody Herman
54	*Decca 8549, Harlem Fiesta	The Variety Boys
56	Decca 3835, Cindy	Terry Shand
56	Decca 8557, Just Jivin' Around	Sam Price
58	*OK 6290, The Reluctant Dragon	Tommy Tucker
58	*OK 6290, Yes, Indeed	Tommy Tucker
58	*Col 36192, Drink the Barrel Dry	Orrin Tucker
	ONE STEP	
66	Bluebird B11160, Aurora	Vaughn Monroe
66	Bluebird B11160, Monkey on a String	Vaughn Monroe
71	*OK 06251, Ciribiribim	Louise Massey
	TWO STEP	
31½	*Col 36288, Arms for the Love of America	Kay Kyser
	PASO DOBLE	
69	*Col 6115X, Noche Brasilena	Orquesta Wolmer
69	*Col 6115X, Bella Milonguera	Orquesta Wolmer
	POLKA	
66	*Col 34602F, A Toi, Mon Cherie	Les Jolie Voyageurs
69	*Col 12216F, Lock, Stock and Barrel	Juke Box Serenaders
69	*Decca 3829, Rock and Rye Polka	Jolly Jack Robel
69	*OK 16010, Cry Baby	Bee Gee Tavern Band
70	*Col 12215F, Juke Box Polka	Juke Box Serenaders
72	*OK 06251, La Fiesta	Louise Massey
	WALTZ	
36	*Col 36162, My Wild Irish Rose	Ray Noble
44	*Decca 3829, Evening on the Lehigh	Jolly Jack Robel
50	*Decca 3747, Nanticoke Waltz	Jolly Jack Robel
54	*Decca 3748, Beer Barrel Waltz	"Whoopee" John Wilfhart
60	*Decca 3750, Tavern Waltz	Happy Harry Harden
	RUMBA	
32	*Col 6117X, Amor	Leopoldo A. Gonzalez
33	*Col 36230, Is It Taboo?	Xavier Cugar
33	*Col 36230, Rumba Rhapsody	Xavier Cugat
36	Victor 27441, La Bomba	Xavier Cugat
36	Victor 27442, Estrellita	Xavier Cugat
36	Victor 27441, My Shawl	Xavier Cugat
36	Victor 27443, Perdon	Xavier Cugat
38	Victor 27444, Siboney	Xavier Cugat
38	*Decca 2072, My Shawl	Henry King
38	OK 6271, Mis Cinco Hijos	Henry King
40	*Decca 2070, Tabu	Henry King
40	Victor 27443, Green Eyes	Xavier Cugat
42	*OK 6271, Volveras	Henry King
42	*Decca 2069, The Peanut Vendor	Henry King
44	*Decca 2071, Mama Inez	Henry King
56	Victor 27442, The Lady in Red	Xavier Cugat
58	Victor 27444, Havana's Calling Me	Xavier Cugat
60	*Decca 2072, Cachita	Henry King
	TANGO	
29	*Col 36191, Nostalgias	Xavier Cugat
30	*Decca 1981, La Cumparsita	Pancho
31	*Decca 1983, Yira! Yira!	Pancho
31	*Decca 1983, A Media Luz	Pancho
31	*Decca 1982, Tango delle Rose	Pancho
33	*Col 36191, Madreselva	Xavier Cugat
	SAMBA	
60	*Decca 18077, Foi Voce	Maximillian Bergere
60	Decca 18076, Quando Eu Peuso No Bahia	Maximillian Bergere
63	*Decca 18078, Olan Seu Nicolau	Maximillian Bergere
63	*Decca 18075, Juro	Maximillian Bergere
	SCHOTTISCHE	
34	*Decca 3730, Little Girl Primp Up	Heinie & His Grenadeers
40	*Decca 3727, Holzanction	"Whoopee" John Wilfhart
40	*Decca 3727, Oh Susanna	"Whoopee" John Wilfhart

DANCE EVENTS

Reviewed by
BAIRD HASTINGS
Guest Critic

MONTECARLO BALLET RUSSE, STADIUM. *June* 26-27; *July* 18, 20.

The first program of the Ballet Russe at the Stadium was the best of the series. Ethereal and eternal *Sylphides* opened the bill and Toumanova, dancing her first role in Massine's company in New York in several years, was fine; Yousskevitch was outstanding, he may well be known as the finest classic danseur of the decade. Next came *Scheherazade* with Lauret and Eglevsky (first night), Franklin (second night). Eglevsky has the edge in grace though not in virtuosity. The real sensation of the evening was Massine, Danilova, and Krassovska in Massine's ballet *Le Beau Danube*, which completely overshadows the recently seen *Graduation Ball* of Lichine, both of which use music by Strauss. Although Massine seems to have dandified his Hussar role in *Beau Danube* since he has danced the Peruvian in *Gaite Parisienne*, it is still a superlative role of a great dancer.

Stadium ballet must be taken with a grain of salt and, if so taken, much can be enjoyed which would be inexcusable in the winter. Still, however, great the soloists were, the artistic results were somewhat dubious on account of the lack of genuine novelty. The only possible justification for programming nothing but old favorites is that most of the stadium audience have never seen ballet before.

In the second series *Swan Lake* was given three times in between one of New York's rainest weekends. Twice Toumanova danced the Swan Queen, and once it was danced by Danilova, who was very nearly perfect. Yousskevitch partnered both magnificently, and the one time Guerard did his *entrechat* variation he got a round of applause. But why not a complete *Swan Lake* some day? Why not? Although *Petrouchka* was done as well as when Fokine restaged it, it simply has failed to jell in recent years. Unfortunately Toumanova's former tendency toward stiffness was seen in the role of the dancer. Franklyn was outstanding in *Prince Igor*. Incidentally the similarity between some of Franklyn's work in this ballet and in the *New Yorker* is amazing. The conductor, Franz Allers, was greatly inferior to Efrem Kurtz.

It is not only these particular performances which prompt me to say this, but it is a fact that a great company like this must be able to stop trading wholly on the past. One looks forward to the new season with hope and apprehension.

•

RUTH ST. DENIS, *Lee, Mass., July* 12, *International Dance Festival, directed by Anton Dolin.*

It was worth crossing the continent to watch America's greatest living dancer reveal her art at its peerless best. The several short numbers at the beginning seemed to set the stage for the mighty emotional impact of the series of five variations which form *Radha*, revived after 25 years of undeserved neglect. No dancer has more grace, none is more beautiful in motion than Ruth St. Denis today. Ted Shawn served as an appropriate and informal commentator.

Succeeding programs at Lee have billed Dolin, Markova, Baronova, Mumaw, Parnova, Skipper, Seika Sarina.

TED SHAWN *as he appeared in Chlamys this summer in recital at Jacobs' Pillow.*

Photo: Dwight Godwin

TED SHAWN, *Lee, Mass., July* 25-26.

Shawn appeared in a program of secular and sacred dances at his own farm where he is collaborating with Markova and Dolin. Shawn's versatile abilities were best demonstrated in *Sheep 'n' Goat Walkin to the Pasture, Flamenco dances, The Mevlevi Dervish, Fuhlehan* and the *Cosmic Dance of Siva*. Not only his artistry, but also his virtuosity remain to entrance us again and again.

What is more or less self-evident but is sometimes forgotten is the fact that Shawn with St. Denis provided practically the entire technical basis although not all the ideas for the Modern dance movement in America. This reviewer was doubly impressed with this when he went to the Green Mountain Festival.

•

DORIS HUMPHREY, CHARLES WEIDMAN; MARTHA GRAHAM, *and their companies, including Louis Horst and Leo Nowak, Middlebury, Vermont, July* 25.

The works presented were *Alcina Suite* (Handel-Weidman), *Atavisms* (Weidman), *Shakers* (Humphrey), *Every soul is a circus* (Nordoff-Graham). *Atavisms*, dealing with a lynching in one part and the trials of a department store bargain counter in the other, was the finest work of the group which began at 10 p.m. after the conclusion of a symphony concert by the Vermont Symphony. The opportunity to see both the Humphrey-Weidman and the Graham groups in one evening certainly impressed us with the fact that having two creators in a group is infinitely better than one. There were several fine ideas presented, but the whole movement is still distinctly in the experimental stage.

•

CALIFORNIA
by **DOROTHI BOCK PIERRE**

DORIS NILES, *Embassy Auditorium, June* 25.

The Los Angeles WPA Symphony Orchestra has inaugurated a new policy of presenting dance artists as soloists with the orchestra, and the first dancer was Doris Niles.

Following three numbers by the orchestra under the direction of Carl Bowman, Miss Niles danced the *Dance of the Blessed Spirits* from Gluck's "Orpheus and Eurydice," a charming old opera ballet, formal and stylized; and a romantic, interpretive waltz to "Tales from the Vienna Woods."

These were followed by *Polka* from the "Golden Age," Shostakowitch, a gay and amusing dance; a Chinese interpretation, *Summer Night on a River*, Delius; and an impressionistic *Clair de Lune*, Debussy. In all of these numbers Miss Niles demonstrated her effortless and studied technique, and her experienced professionalism.

Miss Niles' versatility was further impressed upon the audience by her last two numbers: *Aubade*, from "Le Cid," Massanet, was a delightful Spanish dance of the 1840 period when Spanish opera ballet was danced on pointe, and the ballerinas attached the characteristics of Spanish dancing to balletic design; and *Alborada del Gracioso*, Ravel, was a beautifully conceived and executed Spanish interpretation. Although it is entirely impressionistic, the essence of Spanish emotional character was projected to the audience to a remarkable degree.

Miss Niles costumes were all well designed and highly effective.

•

THE JARABEE DANCERS. *Embassy Auditorium, July* 2.

The Jarabe Dancers, a group of Mexican dancers who appeared at the National Folk Festival in Washington, D. C., this spring, under the direction of Miss Eleanor Hague, and with Ponce Espino and Carlos Tarin, choreographers, appeared with the WPA Symphony Orchestra and the WPA Tipica Orchestra, in a program of Mexican regional dances, and a Mayan reconstruction. The dancers are all amateurs, but their dances are authentic, and the program was completely delightful.

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A MIDSUMMER TALE

(*Continued from page 9*)

do we forget her authority, her vivacity in *Coq D'Or*, or in the *Bluebird*, both birdlike and deserving of the birdlike Riabouchinska. . . . Each of us has his particular cross to bear, and ours this year has been the virtual invisibility of DAVID LICHINE on the boards. While he was more than satisfactorily represented by his new works *Graduation Ball* and *Prodigal Son*, and a little less satisfactorily by *Protèe*, we will not be consoled by the triumph of these for his continual abscences. Since 1934 the presence of Lichine has meant for us the just right note in an otherwise usual season. The appearance of that tuft of hair sticking up from his scalp in *Graduation Ball* was gratifying but please, something a little more concrete than the sight of a tuft of his hair would be desirable. . . . No new word has yet been coined to do justice to the personal magnetism of LA MERI. Here is an

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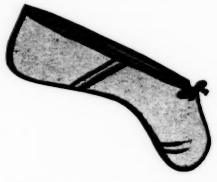
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Of GEORGE BALANCHINE, now after *Cabin in the Sky* and *Balustrade*, you dare expect only the unexpected. A Georgian (Russian) by birth, his facile art leaps over national boundaries and serves equally such diversified types as Marie-Jeanne and Katherine Dunham. After many years, *Cotillon*, a perennial favorite of ours, is still the supreme vehicle for the peculiar talents of TOUMANOVA. . . . The mercurial KAREN CONRAD, seen in *Jardin Aux Lilas*, or as the *Swan Queen*, is a poem in speed and elevation. Always winning. Always fresh. . . . No use trying to push GENE KELLY out of the picture. Even after many months, *Pal Joey* and his engaging-antics are still green in the memory. Gene is this year's most endearing tap dancer, and that, my friends, takes a lot of endearing. . . . LUCIA CHASE as the fretful and silly *Marquesa* of *Goyescas*. A bravo for this superb mime.

All of the foregoing represent for us personally the most gratifying events and figures of the year but in addition to these, the year was also splendidly highlighted by such personalities as: TAMARA TOUMANOVA, dispensing evil and witcherie (!) in *Symphonie Fantastique*. . . . Our favorite devil, hairy and leering LORING as the devil in *Three Virgins and a Devil*, biding his devilish time. . . . ALICIA MARKOVA, the most human and endurable *Giselle* we have ever seen. . . . FREDERIC FRANKLYN, masculine and winning, in *Beau Danube*. . . . IRINA BARONOVA, the loveliest *Aurora* of them all. . . . . . ALGERANOFF as the sinister *Astrologer* in *Coq D'Or*. . . . ALICIA ALONSO, sparkling or sombre, a dual personality of the first rank, in *Gala Performance* and in *Peter and the Wolf* as the *Bird*. As *Grisi* in *Pas de Quatre* she was one of the most distinctive figures of the season. . . . DAVID NILLO, exceptional as a *Wooden-Indian* in *Quintet* or as the *Wolf* in *Peter and the Wolf*. . . . A hearty salute to the acidly witty MARIA KARNILOFF as *Juno* in the *Judgment of Paris*. . . . BORISLAV RUNANINE as the frisky, middle-aged headmistress in *Graduation Ball* (a ballet, incidentally, which was rich with cleverly drawn characters). . . . NINA STROGONOVA, an inspired *Myrtha* in *Giselle*. . . . the lyric MARIE-JEANNE in *Serenade*. . . . YURA SKIBINE, as *Man* in the *Eternal Struggle*.

In closing, we lift our voice on high and pray we may be heard by the powers that make ballet: We mourn the absence of CATHERINE LITTLEFIELD and the Philadelphia Ballet from the metropolitan scene. New York audiences are every bit as deserving as provincial ones and we refuse to be appeased by Littlefield ice-shows, carnivals and Jubilees. . . . We beg the revival of *Sacre du Printemps*. Are the difficulties of the score and of rehearsal such as to abandon this tremendous work to Disney and the movies? We'd like to know. . . . We deplore the inadequacy of the male corps-de-ballet in the Original Ballet Russe and the incompetency of the female corps-de-ballet in the Monte Carlo Ballet Russe. Perhaps the nervous shuffling about of personnel this summer between the three larger companies will result in a more balanced corps-de-ballet for all. That would be a boon, when the shuffling and rearranging ceases, if ever. . . . We pray the immediate banishment to limbo of the newly-born baredfangs school of movement, as practiced by its high priestess, CARMEN D'ANTONIO in *Panama Hattie*. This technique consists of undressing down to the core, snapping the jaw angrily open and shut, while clawing the air with all the allure and elan of a harpy. A small group of imitators from this acorn has sprung, and if you don't watch out they'll get you. They'll creep into "American" dancing and eventually turn up as an expression of "American" dancing in next season's novelties. Or maybe it doesn't scare you like it did us. . . . And finally, will any one please give the lone male dancer in *Sylphide* a new costume, or should one die at the stake for harboring such a subversive idea? Personally, we'd rather have a cinder in the eye than another look at those ruffles and ballooning sleeves. Oh yes indeed, and do lets bury those union suits in *Rouge et Noir*. Lets bury them far out at sea, where nobody will ever think of salvaging them. And perhaps while we're about it, and if it isn't asking too much, *Rouge et Noir* could be buried, too.

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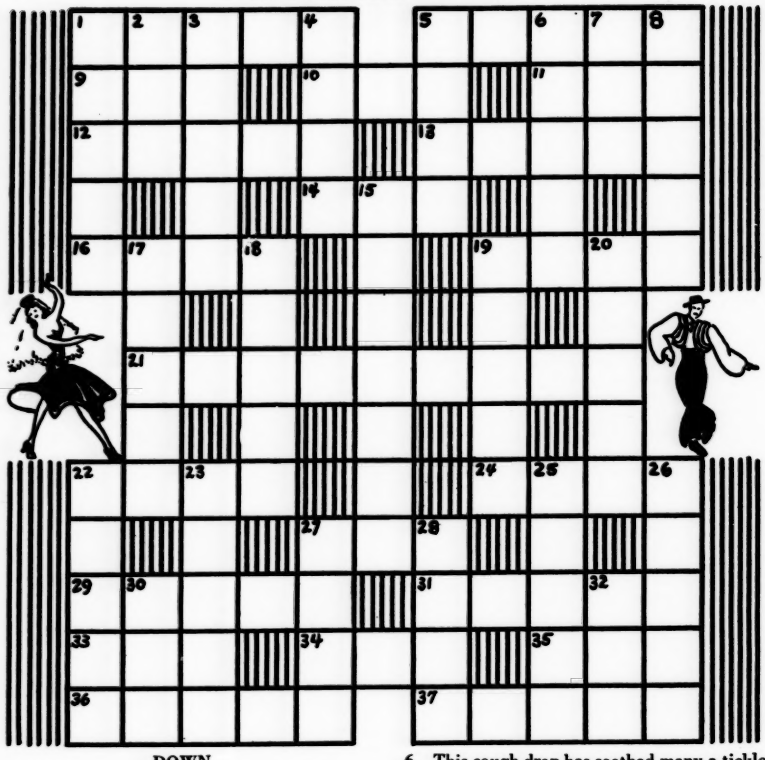

DOWN

1. They brought this dance up from Cuba:
   It's one-two-three-bump! on the tuba.
2. The Bible tells where this king sat;
   He's the papa of Jehoshaphat.
3. Salome danced with seven of these;
   They're all she had to hide her knees!
4. You make this of your bookings sure;
   If it's real long — you've got allure!
5. Strings made of these make a violin;
   YOU'll need them, too, if you're to win!
6. This cough drop has soothed many a tickle;
   It isn't Smith's but it costs a nickel.
7. In Africa she hunted game;
   It's Martin Johnson's wife's first name.
8. The dots on dresses have this name;
   A hopping dance is called the same.
15. A Spanish dance of turns and stamps;
    Also shorts jackets worn by vamps.
17. A theatre's name in almost every town;
    Rhyme it with "Please you" — it can't get you down!
18. Another word for a movie's name;
    And it's carried many a song to fame.
19. This is a nickname for Abigail;
    Rhyme it with "cabbie" and you won't fail.
20. A movie vamp of a few years back;
    Her first name's Pola — now you're on the right track!
22. The Argentine gave us this step;
    You dip it plenty when you're hep!
23. The Lehmann lady's first name's here;
    She sings grand opera, loud and clear.
25. In vodville this word rhymes with "local";
    The gink who does it's often yokel.
26. His first name's Vincent, he's a Latin,
    And leads his band in Old Manhattan.
27. On this continent, so they say,
    They dance the Oriental way.
28. The second half of a college name,
    That starts with "De" and plays a real game.
30. It's Betty Boop without the "B";
    Or Chicken Coop without the "C."
32. Those who dance but starve give it this name;
    While those on top can call it Fame!

ACROSS

1. This gent lived on a French ranchero,
   Where he wrote his famed "Bolero."
5. This dance was done by old-fashioned belles;
   When a horse does it, it has two L's.
9. You expect lots of this out of everything you buy,
   But you haven't any of it for a two-timing guy!
10. If you owe money and sign this note,
    When they collect they've got your goat!
11. This stands for "United Service Organization,"
    Where you dance for those in mobilization.
12. When they're young they're a boy-friend's dish;
    When they're old, they're Tizzie Lish.
13. This rhymes with "bridal"—a big ocean wave
    That not even lifeguards can make behave!
14. If you don't cure every cough and sneeze
    You may wind up with this disease! (Plural abbreviation)
16. This is the opposite of "concrete,"
    Abbreviated so it's short and sweet.
19. This word is Pavlova's first name —
    The Russian gal who danced to fame.
21. This kid's got no ickie — he's "in the groove";
    He cuts a rug with every move!
22. This California cat-tail rhymes with "yule";
    Come on—guess it—you're no fool!
24. Of "good" this word's the opposite;
    If you're not good, they'll call you it.
27. Cleopatra charmed this little snake,
    Then it bit her—that's no fake.
29. The black spots on the music staff;
    Or letters sent to your "better half."
31. This crowd writes all our songs and dances,
    But radio boycotts spoil their chances.
33. Over this you won't fret;
    It's the past tense of "get."
34. Three initials—here's your cue:
    International Typographical Union — Whew!
35. Present tense of the verb "to be";
    It's used with more than one — like "we."
36. In this performance ballet shines;
    Its hefty actors *sing* their lines.
37. They dance this in three-quarter time;
    When light are low it's quite sublime.

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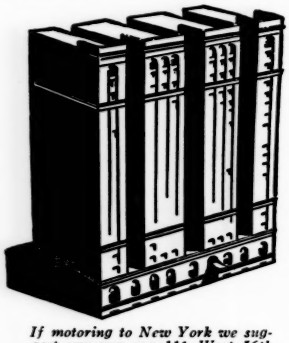

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STUDENT AND STUDIO

(*Continued from page* 16)

The New York Society of Teachers of Dancing will resume meetings for the fall and winter on the third Sunday in September at the Hotel Astor. Program chairman will be Dorothy Kaiser. Beginning in October, the meetings of the society will be held on the second Sunday mornings of each month. A varied and interesting program will be given at each meeting.

●

Donald Sawyer has again been chosen official judge for the Harvest Moon Ball preliminaries and in addition, Alma Morgan his assistant, will also be a judge this year. Mr. Sawyer is featured on the Normal School and Convention faculties of the C.N.A.D.M.

●

• HOLLYWOOD, Cal.—Mae Rose of Miami visited in Hollywood this summer and was entertained by Mrs. Alfred Newman, whose husband is musical director of Twentieth-Century Fox. Two of Miss Rose's pupils, Bonnie La Vonne and Shirley Hill have been on location during her visit, which made it doubly interesting for her. Little Shirley Hill, is now working in *Dangerous But Passable*, and plays the part of the eight-year old daughter of Lynn Bari.

●

• MONTREAL, Canada—Miss D. Livinson, directrice of the Marjorie-Davis School in this city intends to hold monthly demonstrations in the expanded studio, which has a seating capacity of 250. Through her efforts, there were two benefit recitals held which were so successful that as a consequence, she was the first woman to be elected Life Governor of the Women's Joint Hospital in Montreal.

• The California Association of Teachers of Dancing announces that it is holding its 20th annual convention August 30, 31, and September 1 in Oakland, California. The faculty includes Ernest Belcher, Mr. Al DeRae, Mr. Jules Swart, and Lakalani.

●

• SALISBURY, N. C.—Ellen Douglas Norwood as President of the D.M.A. of N.C. club no. 15 and Joe Norwood as director of the local club and a group of Norwood pupils who were guest artists in her annual *Revue*, were the guests of Helon Powell Poole at a party she gave following the *Revue* on June 19 at the Charlotte Woman's Club in Charlotte, N. C. The Norwood school's finals were held June 6 at the Boyden High School's auditorium in Salisbury. Miss Poole and Miss Farrar were guest artists on this occasion. The N.C. club no. 15 plans a September 20 conference in Raleigh, N. C. at the Louise Norman Williams Studios, and again on December 6 in Salisbury at the Yadkin Hotel.

●

• HYDE PARKE, Mass.—Mrs. Lilla Viles Wyman and her niece, Lillafrances Viles attended the 2nd annual weekend of country dancing sponsored by the Boston center at Mrs. James Storrow's summer camp "Pinewoods" at Plymouth, Mass. About one hundred visitors attended and many more men than last year were in evidence. Instruction in Morris, Sword, and American squares and rounds was given. The faculty consisted of the staff of Shady Hill, a private school, in addition to Mrs. Lily Conant, and the Misses Evelyn Wells and Louise Chapin.

●

• YORK CLIFFS, Maine—On August 2, alolphe Robicheau and concert group presented a Theatre Night at his summer residence and school *Manoir Normandie*. The program consisted of a *Chopin Cycle, Spanish dances* and an exhibition suite of ballroom dances.

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(*Continued from page* 11)

the same programme with Buck Rogers or the Ritz Brothers and a ninety-minute bore about the Dumpling Family and their imbecile capers, plus free dishes and Bingo. We don't even know exactly how photogenic Franklyn, Youskevitch, Platoff and Eglevsky may be, but from us personally, they will get much less clenching and gritting of the teeth than Tyrone Power, the phaultless photogenic one, himself. We'll even try to forget the nightmare "dance" shorts we have seen in the past, and concentrate on a dreamy future (maybe). We don't care if ballet *is* primarily an artform of the stage, with the conventions of the stage, and that it may prove exceedingly difficult to marry it to a camera. Warner Brothers don't care, either. They are going to film *Gaite Parisienne,* and one of the three following: *New Yorker, Capriccio Espagnol, Beau Danube,* plus one still undecided upon. If they'll take our advice (which they won't) they'll do *Symphonie Fantastique.* Besides being symphonic music (and an improvement over movies of orchestras and conductors sawing away) it has the advantage of being long, which will naturally eliminate (let us hope) thirty minutes of equivalent gang-busters. The Monte Carlo Ballet Russe is not quite entirely wrapped up in Hollywood, though. It has played a week in San Francisco, several performances at the Hollywood Bowl and others at the Rose Bowl, and if any other Bowls spring up, will probably engage those, too. West Coast followers of the ballet may thank the European war for this boon. (On the other hand, let's not start thanking the war for anything.) Before the bomb age began, the company would have summered in either London or Monte Carlo. Now it divides its time between the Lewisohn Stadium and assorted Bowls along the Pacific. It is expected back in New York in October where it will resume its stand in the house, whose very bones creak at the prospect of housing it again. We refer, of course, to that beamish Broadway barn, that shell archaic, the long-lived Metropolitan Opera House. . . .

Footnotes: If any one cares, Shirley Temple and Greta Garbo are to rumba in their next picture. Not together, of course. Garbo, says M.G.M.'s press department, is so shy she makes the orchestra turn and face the wall while she wiggles. Not so, La Temple, you can bet. . . . Nora Kaye and Anton Dolin took a recess from Jacob's Pillow during August when they both travelled down to the D.M.A. convention at the Hotel Astor, where Mr. Dolin lectured and taught and Miss Kaye demonstrated. This event produced the greatest hush that ever fell over a body of spectators that one has been privileged to see. Miss Kaye danced, and Mr. Dolin spoke for one hour to a fascinated audience. . . . During July the Berkshire Playhouse presented Anton Dolin, Nana Gollner, Lucia Chase and Dwight Godwin in the incidental ballet *A Kiss in Xanadu* in the *Begger on Horseback.* . . . . . Vincenzo Celli is flying this week to join Mia Slavenska in Hollywood for joint appearances in the Hollywood Bowl. . . . The San Carlo Opera Company had a one-week run in Washington, D. C., the week of August 13th, and its ballet included some twelve dancers, some recruited from the Metropolitan Opera ballet, and headed by Lydia Arlova and Lucien Prideaux. . . . Elwood Dougherty, who appeared as John Elwood in concert this season at Carnegie Hall in a programme of Balinese dances, has shed all that for the U. S. army and Pine Camp, N. Y., where he shows an unexpected aptitude for radio codes and the nursing of tanks. Elwood has given several performances at the camp and reports real enthusiasm among the soldiery for this type of entertainment. . . .

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